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Gospel teaching, but makes them the more intelligible and convincing. These essentials he enumerates as the personality, the teaching and the resurrection of Jesus; a rational faith in God as Father; a certainty of divine forgiveness; an experience of the eternal life; an assurance of a complete life beyond and because of death. He says, referring to the ideal Christian, "To make these facts dynamic in reason and will, he may use whatever world-view he may regard as the modern equivalent of messianism, or whatever terms he may regard as supreme definition of that divine Personality whom the first Jewish believers called the Messiah."

L. G. R.

LA MORALE DANS LE DRAME, L'ÉPOPEE ET LE ROMAN. Par *Lucien Arréat*. Paris: Alcan, 1906.

A third edition of M. Arréat's *Ethics in the Drama, the Epic and the Novel* has appeared at Alcan's. As it has been mentioned formerly in *The Monist* it will be sufficient now to recall its predominating thought which is the consideration of the dramatic actions imagined by poets as fictitious experiences which reproduce and interpret those of real life; and the use of the study of poetic creations as a means of criticising the moral systems which philosophers have built up as well as for the history of morality itself throughout the centuries and in social life.

Dramatic actions invented by poets are fictitious experiences, repeating and interpreting those of real life.

Systems of ethics are likewise interpretations. But the ideas which are matters for speculation to philosophical schools are lived out in novels and on the stage. The drama participates at the same time in both worldly and philosophical life. Therefore its creations seem specially adapted for illuminating the criticisms of systems established by philosophers, as well as to illustrate the formation and development of morality itself. Upon this idea is laid the foundation of M. Arréat's work.

In his preface he says: "If we were to investigate more closely the relation existing between the ethics of philosophers and of every-day life, between theoretical and practical ethics, we might say that the hero of a philosophy is an abstraction only to be found in books, and that the living individual of flesh and bone never personifies any doctrine, or if he does it is only incidentally. Neither the pure stoic, nor the pure Christian, nor the pure Kantian, nor the cold utilitarian actually exists. They are types which are either invented or proposed by our theories, but never figures taken from round about us. No ideal discipline takes hold of the whole man.

"Neither is the character in the drama this abstract hero, but he comes very near it, while the real living individual remains his model. The poet, however unconscious or indifferent he may be, carves his figures in a desired relief and chooses the circumstances which will allow him to design them with a precise outline. He borrows from history or legend such adventures as have moved the world or thrilled the imagination of men, or else he invents an action which he throws on the canvas of ordinary life. In any case he disposes facts with the purpose of throwing into relief a character which interests him, or a solution which satisfies his judgment. Belonging to his own time, the poet is imbued with the opinions that govern the age, and consequently gives a certain meaning to the theories he puts into prac-

tice. In creating he makes a moral experiment, and is permitted to conclude it as he chooses. It is enough that the action should be well managed, the experiment artistically worked out. The admiration of succeeding ages decides, and is given to work and literatures of widely differing genius."

SOCIOLOGICAL PAPERS. By *Francis Galton, E. Westermarck, P. Geddes, E. Durkheim, Harold H. Mann and V. V. Branford.* With an Introductory Address by *James Bryce.* Published for the Sociological Society. London: Macmillan & Co. 1905. Pp. xviii, 292.

This volume consists of the papers read before the Sociological Society in its first session in 1904, together with a report of some of the discussions which followed them. The president's opening address, by Mr. James Bryce, fitly serves for an introduction. The history and methodology of sociology are represented by the papers of Mr. Branford and Professor Durkheim on the relation of sociology to the social sciences and to philosophy. Pioneer researches in borderland problems are represented by Dr. Westermarck's paper on the position of woman in early civilization, and that of Mr. Mann on agricultural village life in England. Applied sociology is represented by the paper of Professor Geddes on "Civics," and that of Mr. Galton on "Eugenics," in which the first treats of cities and the other of their citizens. In the preface, responsibility for statement of facts and opinions advocated, is disclaimed for the society and laid entirely upon the individual writers and speakers.

The fifth and sixth volumes of the Harvard Oriental Series are devoted to the Brhad-devata, which is attributed to Saunaka, and comprises a summary of the deities and myths of the Rig-veda. It is translated into English and critically edited by Arthur Anthony MacDonell, Boden Professor of Sanskrit in the University of Oxford. (Price, \$1.50 per vol.)

The first volume contains the editor's introduction and the Sanskrit text together with seven indices of the Brhad-devata; while the second consists of the translation, each translated verse being immediately followed by its corresponding notes.

The Brhad-devata itself begins with a long introduction, consisting mainly of a classification and enumeration of the Vedic deities in connection with Prajapati and with the Vedic triad of Fire, Indra or Vayu, and Sun, as representing respectively the gods of the three worlds. This introduction closes with a grammatical discussion dealing with the different parts of speech, word-analysis, and a criticism of Yaska's errors in the division of words. Most of the work is concerned with stating the deities in right succession for the hymns and stanzas of the Rig-veda. It is however by no means merely an index of the deities, but contains also forty legends whose purpose is to explain the occasion of the composition of the hymns with which they are connected. This is the oldest systematic collection of legends which we possess in Sanskrit. They are told in epic style, and are connected historically with many of the Mahabharata stories. The text contains many other data connected with the deities, and a full discussion of the character of the Vaisvadeva hymns.